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The large simple masses of the monkish garb compelled a dignified, architectonic handling—a severity of treatment in keeping with the theme; and the exaggerated contrasts of light and shade added to the dramatic effect which is so essentially Spanish. The same may be said of his pictures of saints.

The intensive pursuit of naturalism by this painter led him to make strongly individualized portraits of his monks. He never allowed himself the freedom of creating idealized types, not even in the depicting of angels. But his naturalism stops short of that of Velasquez, for it never took him so far that he learned to envelop his figures in atmosphere.

Saint Roman is undoubtedly an actual portrait of some pious friend of Zurbarán's, playing the rôle of the deacon of Caesarea who was commanded by the Emperor Galerius to have his tongue cut out because of his aggressiveness in preaching. The artist paints him with his tongue in his hand and still preaching. Barulas, the little boy at his side, who according to the legend suffered martyrdom with him, has a mark on his neck which indicates his beheadal. He may be assumed to be a faithful likeness of some child who played about the painter's studio, possibly one of the painter's own children. His relation with things celestial is indicated by a halo, but his short leather sandals exposing his toes, and his precisely cut hair, like that of Velasquez's little princes, also suggest that some little Sevillian boy was the model.

With the same truthfulness and attention to detail was painted the cope of the saint—its orphrey of elaborate heavy gold embroidery and the embroidered cartouches of religious characters, two of whom appear to be Moses and Aaron. But the painters of this period had not yet mastered the reproduction of the actual texture of fabrics, and the conscientiousness of the religious painter, intent on ecclesiastic details and symbols, prevented him from grasping an ensemble of color. In the same realistic way he paints the book in the saint's hand, which contains the inscription in bold letters (as though the

painter deliberately intended to make them legible), "The holy Roman prayed saying, 'O Lord Jesus Christ, show Thy power that Thy Holy Name may be praised as it is blessed in Heaven.' Pray for us, O happy Roman, that we may worthily obtain the promises of Christ."

Zurbarán had not advanced quite far enough in his art to entirely free himself of that tendency of the unsophisticated early painter to tell more than one story on a single canvas. At the right of the picture in the middle distance (scarcely observable in the illustration) is another episode in the martyrdom of the saint, his preparation for death by fire.

The spacious hilly landscape suggests Italian influence. Compared with the Saint Lorenz dated by Kehrer as 1636 it has more depth. This leads him to believe the Saint Roman may have been done two years later. At any rate its monumental spirit puts it in Zurbarán's best period—the thirties.

The Art Institute is particularly fortunate in being able to show such a splendid example of the work of this great Spanish artist. This picture with the two canvases by Ribera in the Old Masters Room gives the student of art an opportunity to form some conception of the salient characteristics of the Spanish Renaissance.

NOTES

GREEK VASE ON COVER—On the cover is illustrated an oxybaphon,¹ a large, deep, wide-mouthed Greek wine-vase. Since 1892 this vase has been in the private collection of Martin A. Ryerson who purchased it in Paris at the Van Branteghem sale. It is recorded as having been found at Capua and, because of its excellent condition, makes an important addition to the small group of red-figure vases in the permanent collection of the Art Institute. The total number of this class in the collection is only nine, but the reader's attention is called to them as typical and excellent specimens of their class. The one which we have described above and its companion pieces may be seen on exhibition in Gunsaulus Hall.

¹ Height, 15 $\frac{1}{8}$ "; diameter, 16 $\frac{1}{8}$ "

THE SCHOOL—The autumn term of the school begins on September 27, and registration in the lower school will be completed on September 25. About September 1, Raymond J. Ensign, formerly head of the decorative design department of the Cleveland School of Arts, will take up his new duties as Dean of the School. The summer school has had an enrollment of 443 up to August 1.

In the *Chicago Tribune* mural competition the first prize of \$5,000 was awarded to Paul C. Chapman; and in the *Chicago Daily News* fountain competition the first prize of \$1,000 went to Ida McClelland Stout.

COLOR PRINT EXHIBITION—During the summer the color prints made of paintings in the Art Institute's collections have been displayed together on the balcony of the east wing. The publication of these forty-two color prints has covered a period of years, during which time the printers, S. D. Childs and Co., and the engravers, Jahn and Ollier, coöperating with the Museum, have spared no effort to reproduce with the most exactitude possible the colors and values of the original paintings. These prints are permanently on display at the sales desks and are for sale.

THE POTTER PALMER GALLERIES—On July 11 Galleries 25 and 26, now to be known as the Potter Palmer Galleries, were opened. These rooms contain the collection of French paintings presented to the Museum by Mrs. Potter Palmer, Honoré Palmer, and Potter Palmer, Jr. The complete renovation which these two galleries have undergone has done much to enhance the exposition of the paintings. The uniqueness of this important collection was discussed in the May BULLETIN; there was also a list of the fifty-two paintings which make up the collection.

NEW CATALOGUE—A reprint of that part of the 1920 handbook which dealt with paintings, with the necessary changes to bring it up-to-date has been published.

DEATH OF CAPTAIN WALLER—Thomas S. Waller, Captain of the Guards, passed

away on June 4. During the twenty-nine years in which he served the Art Institute, he endeared himself to all his associates, both the staff and the trustees, through the charm and graciousness of his personality and through his sympathetic spirit of coöperation. His magnetism and friendliness contributed much to that atmosphere of hospitality which the Art Institute has always sought to preserve toward the public, and the courtesy and dignity for which he stood have established what might be called a morale among the Institute's corps of guards. His contribution to the Art Institute still lives, while he in person has passed on. Willis Porter has been appointed as Acting Captain of the Guards to take his place.

MUSEUM INSTRUCTION—October 1 the Museum Instruction Department will begin its weekly lessons in art appreciation with Miss Helen Parker instructor. The second week of October Mrs. Herman Hall's class work will begin with "Comparative painting," "Interior decoration," and "Oriental crafts." Miss Sargent, the assistant, will take charge of the children's classes and the docent work with adults. Details concerning the courses will be sent on request. The summer classes under the direction of Mrs. Hall had an attendance of 1,335 for June and July. There is a promise of similar interest in August.

NEW INSTALLATIONS AND LOANS—The Blanxius Collection of English and American Ceramics has been installed in new oak cases in the first gallery in Gunsaulus Hall. The collection of musical instruments presented by Miss Alice Getty has been re-installed in one of the galleries at the east end of Gunsaulus Hall. In the northwest corner of the balcony at the head of the grand stairway have been placed an interesting group of examples of Indian art. Loans by Mr. and Mrs. Chauncey McCormick and Mrs. Potter Palmer, and from the collection lent anonymously, combined with material already in the permanent collections, has made possible an eighteenth century French room in Gallery 14.

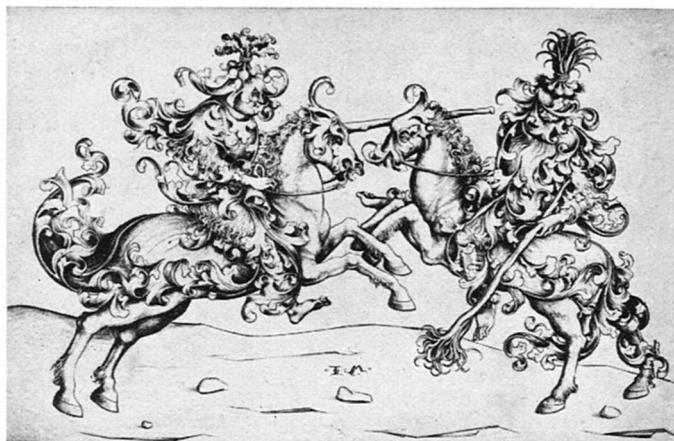
BENEFATORS, BEQUESTS, -GIFTS—Mr. and Mrs. John G. Shedd have been made Benefactors of the Art Institute, and their names will be placed on the bronze tablet of Benefactors in appreciation of their gift of \$50,000.

Joseph Winterbotham has donated \$3,200 for the purchase of an oil painting of a foreign subject by a foreign artist, eventually to be placed in the Winterbotham room.

A bequest of \$20,000 has been received from the estate of Helen Minerva Galloway, the income of which is to be used for the purchase of books for the Library. This is divided in two funds of \$10,000 each, to be known as the Mark Kimball Memorial Fund and the Mrs. Mark Kimball Memorial Fund.

From the Joseph G. Snydacker estate there has been received a collection of paintings valued at \$20,000, which the Trustees have been authorized to sell, and from the proceeds to create a fund to be known as the Joseph G. Snydacker Fund to establish scholarships in the School. The paintings include works by Blakelock, Wyant, Jacque, Israels, and Constable.

NEW SUPERINTENDENT OF BUILDING—James F. McCabe has been appointed Superintendent of the Building—a newly created position at the Art Institute, but one which is included in the regular administration of all large museums. Mr. McCabe's duties will include the supervision of all the mechanical activities. He is unusually well equipped for this work, having served the Boston Museum of Fine Arts as assistant superintendent and the



TWO WILD MEN BY ISRAEL VAN MECKENEM—IN COLLECTION OF LITTLE MASTERS ENGRAVINGS PRESENTED BY MR. AND MRS. POTTER PALMER, JR.

Cleveland Museum of Art as superintendent. He comes September 1.

WATER COLOR PRIZES—In the Second International Exhibition of Water Colors the Brown and Bigelow Purchase Prize of \$500 was awarded to the English aquarellist, W. Russell Flint, for "Wet sands, Bamburgh." The remaining prizes were won by American artists; the B. A. Eckhart Purchase Prize of \$250 by Frank Snapp for "A reflection"; the Mr. and Mrs. Frank G. Logan Purchase Prize of \$150 by John R. Frazier for "The Goulart House, Provincetown"; the C. E. Kremer Purchase Prize of \$100 by George Pearse Ennis for "Home port"; the William H. Tuthill Purchase Prize of \$100 by Clifford Addams for "Cottages in Wales."

DEATH OF ADOLPHUS C. BARTLETT—Adolphus C. Bartlett, a Governing Member of the Art Institute since 1883 and a member of the Board of Trustees for twenty-five years, died on May 30. Resolutions were passed at the June meeting of the Board of Trustees in appreciation of his loyal service to the Art Institute.